Carpenter's Pantomimic Ballet Charms

By Sylvester Rawling.

OHN ALDEN CARPENTER'S DAG nimic ballet, "The Birthday o the Infanta," after a story by Oscar Wilde, led a double bill at the begington Theatre yesterday aftersoon at a special performance by the Chicago Opera Company for the benefit of the Society for the Prevention and Relief of Tuberculosis. Hobert Edmond Jones designed the scenery and costumes, which were appropriate and fetching, and Adolph Bolm, by courtesy of Mr. Gatti, staged the piece and acted the principal part. The plot is simple. In honor of the day the Infanta is surprised by exhibitions of jugging and grotesqueries that include a mock builtight, and a wild dance by Pedro, who is deformed. To him the Infanta throws her scarf, as a token of love he thinks, but when he sees his misshapen face and form in the mirror he dances filmself to death.

For this Mr. Carpenter has pro-Edmond Jones designed the scenery

shapen face and form in the introbe dances filmself to death.

For this Mr. Carpenter has provided music that fits, a bit nebulous,
perhaps, after the manner of modern
French composers, but splashed with
characteristic Spanish rhythms. Exquisite musical fooling there is, as
there should be, in the first scene,
while a pathetically tragic note is
sounded in the second. Ruth Page
was a lovely picture as the Infanta,
and Mr. Bolm, as Pedro, showed himself once more a master of his art.
Altogether the performance was excellent. A large and socially distinguished audience called Mr. Carpenter, Mr. Jones, Mr. Bolm and Mr.
Hasselmans, the conductor, before the
curtain many times.

Ravel's sprightly musical setting of
the daring "L'Heure Espagnol," per-

the daring "L'Heure Espagnol," per-tormed earlier in the season, with its effective cast of Yvonne Gall, Mague-nat, Defrere, Cotreuil and Warnery

followed.
"Hamlet," with Titta Ruffo in the name part, the magnet, crowded the house in the evening. There was a lot of enthusiasm after his singing of the drinking song. The cast was the same as at the previous performance.

"Faust" for a holiday matinee at the Metropolitan Opera House yesterday drew a capacity audience, with hundreds turned away. Geraldine Farrar, Martinelli, Mardones, Reinald Werrenrath, Raymonde Delaunois and Louise Berat had the principal

direction of Mr. Papt, was an excel-lent one. It was Mr. Werrenrath's first appearance this season with the company. He was Valentin and he sang well. "L'Oracolo" and "Cleopatra's Night" He was Valentin and he

"L'Oracolo" and "Cleopatra's Night" were presented in the evening. Oreille Harroid was Win-San-Lay in Zanoni's gripping little tragedy, which gave Morran Kinsston a chance to impersonate Melamoun in Mr. Hadiey's opera. He sang and acted well otherwise the casts of both operas were familiar—Scotti, Didur, D'Anselo, Audisio, Florence Easton and Cecil Arden in the first Mr. Morran.

of Russian peasant life, with its votional and folk songs, and its dances, began an engagement at the Manhattan Opera House last night and continued to charm. Serge Borowsky has an admirable little company under his direction.

were familiar—Scotti, Didur, D'Augelo, Audisio, Florence Easton and
Cecil Arden in the first, Mr. Moranzoni conducting, and Frances Alda,
Jeanne Gordon nad Mario Tiffany in
the second, Mr. Papi conducting.
Mme. Alda's Cleopatra now is more
commanding, buth vocally and histronically, than at the premiere performance.

warmly welcomed by a host of admarra and she sang at her best,
which means a lot. In Haydn's "The
Sallor's Song," Erich Wolff's "Fairy
Tales," Brahmis' Flrighter Far is new
My Slumber," and Hugo Wolf's The
Water Sprite, "she was especially
happy. Besides, there were groups of
old and modern French songs and
modern English songs. George Siemonn was her accompanies at the "Isba," the picture in three scenes plane.

Children Cry for Fletcher's

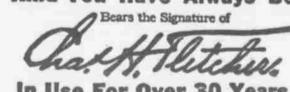
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